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A Pop Portrait of the Artist as 'the Young Person That I Am'

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The study and appreciation of great and enduring works of literature, art, mathematics and science that have defined world history is the very pedagogical theme around which our entire learning curriculum is built at Ross/Woodward Classical Studies Magnet School. Among the first things that any visitor to our building will be greeted by are several large mural-portraits of distinguished artists in their own fields-- Martha Graham, Langston Hughes and Frida Kahlo--reflecting a wide diversity of talent in the twentieth-century Americas. At each grade-level students at Ross/Woodward are encouraged to explore in Paideia seminar style progressively more complex notions of what constitutes a great work of art and how such works impact human society, beginning with the ancient, "classical" civilizations of Egypt, Greece and Rome, but coming to focus on our contemporary, twenty-first-century society in the United States. In this way we call attention to the inherently dual nature of the society in which we live--reflecting, on the one hand, on our separate, traditional pasts, and, on the other, our common American world of today, in which we are all related to each other.

Returning to the large murals that grace the entrance to our school, I have noticed that my class of first-graders has taken particular interest in the portrait of Martha Graham, which happens to be a distinctive example of the very striking work of Andy Warhol entitled "The Kick." Young people are especially fascinated by the various kinds of representations of modern life that we find in Pop Art imagery. Pop artists' delightful use of color and, often, brief texts, and their genius for turning the most common images into art captivate the attention in the same way that advertising and tele-media imagery do. Warhol, in particular, challenged not only the idea of what art may be but also the way people are supposed to respond to it. The "special role of the observer," as Warhol saw it, was to respond to his work in whatever way they wanted. He was quite reluctant to say anything about his art, leaving the entire understanding of its "meaning" to the viewer. I feel that my young learners would be able to really appreciate much of his work because it depicts subjects with which they are familiar, the photographic medium that he employs being the kind we all know from ubiquitous advertisements and entertainment media.

My real interest in this unit is to help my students to realize that they are, in fact, the young people that they really are--that is, the way they know themselves to be in their own homes with their families, and in their own bedrooms and playgrounds and school-rooms with their friends and their teachers who love and care for them. As a way to introduce this idea, I thought that Andy Warhol's novel suggestion that "everyone will be famous for fifteen minutes" might be given an actual try. That is, students could be shown how to transform enlarged photographs of themselves into beautifully colorful self-portraits that "glorify the commonplace" by turning plain reality into an exciting art-form in the manner of Warhol's eminently imitable style. As an important part

of the "fifteen-minutes of fame" presentation, students could be asked to write and read aloud what they would like for the world to understand about their portrait, what it would like to say if it could speak. Other, especially liberating projects will involve encouraging the students to select someone or something of interest and significance in their lives, such as a friend or family member, or a pet or their bicycle, or perhaps a favorite room at home or school, and recreate the image in the same Pop-Art style. The real function of art--is it not?--is to ennoble our own, actual lives. Through art we can discover ourselves in creation--an activity that my young learners are just beginning, and, hopefully, will not too soon be ending

In this unit I plan to help my students develop an understanding of art as a highly adaptable vehicle for self-expression through the exploration of and experimentation with the many styles and the more elementary techniques employed by the well-known Pop artist, Andy Warhol.

Introduction

I am a first-grade teacher at Ross/Woodward Classical Studies Magnet School. The self-contained class of students to whom I will be teaching this unit are a heterogeneous group with varying abilities within the 5-to-7-year-old age range and are primarily of African-American and Hispanic-American descent. Although I have designed this unit with them in mind, I am confident that it could easily be adapted for use by teachers in other primary and intermediate grades as well.

My curriculum unit will be interdisciplinary in scope, including reading, writing, history, art and drama. My students will be asked to work in both small- and large-group settings on the activities included in this unit. The unit lessons will be implemented twice a week for a period of 40-60 minutes over a 3-month period. I plan to divide my presentation of the material into four sections:

- Section One The Pop Art Movement
- Section Two Andy Warhol, Prince of Pop
- Section Three The Glorious World of Lines and Colors
- Section Four Imitating Warhol's Style

In Section One my students will learn about the Pop Art Movement in which Andy Warhol was a leading figure. We will look at art created by artists in this movement as well as in the one that preceded it, Abstract Expressionism, and to which Pop Art was a reaction. In Section Two my students will learn about the life of Andy Warhol through my reading of two children's books as well as through a Readers Theater play about his life which I have composed. One age-appropriate biography that I will use with my first-graders is Mike Venezia's Andy Warhol. I also plan to read a very delightful picture book to them entitled Uncle Andy's. This book gives an amusing and true account of a trip that James Warhola and his family took to the New York home of his uncle, Andy Warhol. In Section Three, I will be leading my young learners through an exploration

of both line and color usage, exploring such areas as the various types of lines used to create designs as well as movement, the colors found on the color wheel and how certain colors make you feel (i.e., warm and cool colors). In Section Four my students will try their hand at creating a number of artworks, imitating some of Andy Warhol's techniques.

Objectives:

To learn about the history of two art movements that significantly influenced Modern Art in America: Abstract Expressionism and Pop Art.

To learn about the life and work of Pop artist Andy Warhol through informational texts and pictures.

To learn about two basic elements of art--line and color--and how they are used by artists to create certain effects.

To learn how art reflects life and the concerns of the present society.

To learn how colors can be used to express our feelings.

To realize that we can all be artists and can express our ideas and feelings through art.

Strategies:

To participate in discussions about what made Warhol's art so interesting and powerful.

To perform a Readers Theater play about the life of Andy Warhol.

To experiment with both line and color in a series of art activities.

To view and comment on artwork done by Andy Warhol, Franz Kline and Jackson Pollock.

To orally express how an artwork makes you feel.

To imitate Andy Warhol's style and techniques when creating some artwork.

To write a brief explanation about the self-portrait you create.

Section One

By the time of the late 1950s there were two broad schools of Modern American Art. The earlier of these was Abstract Expressionism and Pop Art was a reaction to it. One cannot really appreciate the significance of Pop Art apart from the context of an already established school of Abstract Expressionism.

Abstract Expressionists belonged to a group of American and U.S.-based artists who dominated the art scene in New York City during the late 1940s and early 1950s. Artists such as Jackson Pollock, Willem de Kooning, Franz Kline and Mark Rothko were part of this movement. Some of these artists were sometimes referred to, perhaps more descriptively, as 'action painters'. They placed great emphasis on the act of painting where one could express himself through the flow and energy of color and paint in a vigorous way. The Abstract Expressionist used gesture, color, form and texture to express his deep emotions and inner turmoil living in postwar America where so many had become quite disillusioned with current ideologies. These artists "shared a romantic vision of the artist alienated from mainstream society, a figure morally compelled to create a new type of art which might confront an irrational, absurd world" (Dempsey 188). Another characteristic of these artists was to paint quite spontaneously on much larger canvases, thus turning "personal feelings into grand statements" (Ridley 36). The effect on the viewer was quite powerful, inviting him/her to explore its depths and emotionally get involved with the painting. According to Bob Raczka in his book entitled *Name That Ism: All About Isms In Art* art historians considered Abstract Expressionism to be "the most original style ever created in the United States" (27).

Some artists felt that Abstract Expressionism was purely self-indulgent. Their thinking was that it focused on the artist's own emotions and took such a serious tone. Reacting against this style, some younger artists in New York City created work "with a greater sense of fun" (Rubin 29). Thus the Pop Art movement was born with three of its leading figures being Andy Warhol, Jasper Johns and Roy Lichtenstein. They replaced the more serious ideas of Abstract Expressionists with art that held "no pretense of fine art and minimal signs of personal expression" (Mason 120). Instead their art created a dialogue with mass media techniques and materials using themes from popular culture. It was the artist Richard Hamilton who actually coined the word Pop Art. Pop Art held great appeal for people because of its easily recognizable subject matter and its use of bright colors. What these artists sought to do was to connect art with daily life and with familiar images gotten from television, comic strips and commercial billboards. As Bolton so aptly puts it in her book *Pop Art*: "...instead of thinking about how to present the human soul in paint, the Pop artist showed hot dogs; instead of depicting anger and fear, they had a shopping basket; instead of passion, for them there was popcorn" (13). People who beforehand were often put off by the obscure style of Abstract Expressionists now felt they could view and appreciate the work of Pop artists with interest and with a stronger sense of familiarity. Art was no longer for only the elite to appreciate. But there can be, I would argue, a more serious side to the intent of Pop artists. Art critics at least have sometimes detected a deeper meaning in Pop Art's message. In some sense Pop Art presents a real critique of American consumer values. Satire is perhaps its most profound message.

In an effort to make these two movements come alive for my students, I have created a simple power-point presentation showing them some of the artwork of Pollock, Kline, Johns and Warhol. I have also included a few pictures of the artists themselves. Using this vehicle we will be able to compare characteristics and techniques used by these artists.

Making it Simple for Young Learners

My students will learn about the Pop Art Movement primarily through their study of Andy Warhol (see Section Two) and their imitation of his art (see Section Four), but I will also take artwork samples for them to view from two books written for the intermediate-level student, Pop Art by Christian Demilly and Art Revolutions: Pop Art by Linda Bolton. Roy Lichtenstein, Claes Oldenburg and, of course, Andy Warhol are a few of the artists highlighted in these texts. I will also use samples taken from the book entitled Andy Warhol: Paintings for Children by Silvia Neysters and Sabine S"ll-Tauchert. I have discovered a very good power-point presentation on the Pop Art Movement suitable for children which is found on The Warhol: Resources & Lessons website (http://edu.warhol.org/20c_ppt.html). I do plan to simplify the language as I present each slide in this presentation so that my first-graders can better understand it.

My introduction of Pop Art will continue with a brief explanation of how 'pop' comes from the word popular and then I will quickly turn to content that they can make connections to. I will initiate a discussion of what is trendy now in their lives in terms of food products, cartoons, and TV and Movie Stars. To make it more relevant to them (what's a Brillo Pad, Mrs. Elmore and who is Shirley Temple?), I will conduct a lesson (see Lesson Plan 1) where we will use packaging from such commercial products as Betty Crocker Fruit Roll-ups, Skittles, Cheetos Corn Curls, McDonald's hamburgers, Lays Potato Chips, and Kellogg's Fruit Loops and discuss how Warhol would use them in his artwork. At the same time I will use these samples of environmental print (the words we see all around us) to show my young readers that there are many such labels that they can easily read just by sight.

Section Two

Before involving my students in the Readers Theater play of Warhol's life (found in Appendix A) I plan to introduce my students to the life of Andy Warhol through the reading aloud of two books mentioned above. I will use the following questions to spark thinking about the texts and discussion. Initially, students will pair up and discuss their responses with a buddy in a turn-and-talk situation. Then we will open up discussion of these questions to the whole group.

Mike Venezia's Andy Warhol

Before Reading

What do you think causes a child to want to grow up to be an artist?

After Reading

What did Andy like to do as a child?

How did his mother help him throughout his life?

Name some of the things that Andy liked to paint?

What is one question that you would have liked to ask Andy?

James Warhola's Uncle Andy

Before Reading

Think about a time when you and your family went to visit some relatives. Describe some of the funny events that happened.

After Reading

In what ways was Uncle Andy's house different or unusual?

What did he like to collect?

If you could use one word to describe Uncle Andy, what would it be?

What would you like to do at his house?

Using drama in the classroom, in this case Readers Theater, is a very effective teaching tool where learners can learn something new at the same time that they are having fun. Using this vehicle, the children become the storytellers of Andy Warhol's life. The play that they will perform highlights events as well as anecdotes about this Pop artist, many of which they will be able to relate to. The preparation involved in presenting this play to an audience of other first-graders will begin by selecting individual students to play the parts of the various characters. I plan to read the part of the Narrator 1 where the language may be a bit more challenging. I will hold regular practice sessions with the cast, emphasizing both clarity of speech, expression and dramatic gestures. We will then perform it first to our own class and then to other classes. What is so adaptable about Readers Theater is that one does not have to use either costumes or props which greatly reduces preparation time.

Section Three

In this section I plan to begin by addressing some pressing questions that many of my students will be asking, "What do painters do?", "How do they begin?", "How do they choose their subjects and the colors they will use?", "When do they know that they are finished?" I recently discovered a charming picture book that answers these questions and more. It is entitled Lunchtime for a Purple Snake by Harriet Ziefert and effectively teaches children about color and composition through a story. In this story Jessica visits her grandpa's art studio and together they create a painting. After spending some time experimenting with colors, they are now ready to begin a painting, and her grandpa warns: "Don't start right away. Take time to choose your colors. Try to make the paint sing" (12).

I plan to limit our study of the elements of art to two: line and color. Rob Court has written a series of books on the basic elements of art for children. Loopi the Fantastic Line leads the reader on an exploration of how such elements as line and color are used by artists. At the same time that he is introducing young readers to the particular art concept, he uses specific works of art as examples.

Line

Through the use of Court's books on line and color, I will introduce my students to such concepts as the types of straight lines (horizontal, vertical, angled, diagonal and their variations (dotted, dashed, squiggly, thick, thin) that artists use. We will also look at curved lines and outlines and how lines can be used to make interesting designs. Joy Evans and Tanya Skelton include a fun art activity in their book *Teaching Art to Children* on curves and angles. After folding a 9"x12" piece of white construction paper into eight sections, the student uses crayons to make separate designs in each section, using scalloped, curly, looped, wavy and zigzag lines.

This section of the unit presents the opportune time to show the class more of Andy Warhol's artwork. To show how lines are often used by the artist to show texture (like the wispy quality of a feather or the softness of a cat's fur), I will have my students view two artworks: "Two Seated Kittens," Pen on Paper, 1954 and "Sam," illustration from 25 cats named Sam, 1954. Lines can also create the impression of movement as exemplified in Warhol's painting of Martha Graham in motion entitled "The Kick." In addition, my students will view two of his silkscreen pieces taken from the Endangered Species collection, one of the "African Elephant" (1983) and one of the "Bald Eagle" (1983). Line is also used to great effect by the artist to create fine detail as shown in Warhol's portraits of shoes--one being a drawing entitled "Judy Garland," 1956.

Color

To begin our exploration of the element of color, my students will experiment with color mixing. Sue Stocks, in her book for children entitled *Painting* suggests using tempera paints of red, blue and yellow, the primary colors, to create many shades (8-9). On white construction paper the student begins by painting a yellow square at the top of his color column. He proceeds in a downward fashion creating smaller squares by adding increasing amounts of red to the yellow until the last square is nearly all red. He then proceeds in the same manner creating two more columns, in one adding blue to red and in the other adding yellow to blue. Once this is done, she suggests having the student point to a shade and name an object that has that color (e.g., tomato red).

A second art activity involves pattern painting using the primary colors. This activity is described in Sandy Henry's *Using Color in Your Art* (11-13). The student begins by folding a 9" x 12" piece of white construction paper into eight rectangles. Using tempera paint, he begins with the first color, painting a line or shape in the same place in each rectangle. Then he uses the other two colors, one at a time, making a different mark in an identical way and placed on each of the sections, thus creating a pattern. This activity has the added value of showing the repetitions of an image that Warhol is so famous for. Alison Cole describes Warhol's rationale for using this style in her book, *Eyewitness Art: Color*. "If one thing is good, argued Warhol with the un-canny down-home logic of the surplus market shopper of middle America, aren't a hundred of them ever better?" (58).

To explore how secondary colors are made, I will add another medium to our experimentation--string. Sandi Henry describes this string activity in her aforementioned book on pages 22-23. The student folds a piece of 6" x 9" white construction paper in half. He opens it back up and carefully arranges two pieces of string that have been dipped in tempera paint, one in blue and the other in yellow, on one side of the paper. The string ends need to be hanging off the paper's edge. After refolding the paper and applying pressure with one hand, the student pulls the two strings, one at a time, from between the folded paper. Upon opening the paper, he will see two identical drawings on each side and a secondary color of green created. He can then proceed in the same way with new paper using yellow and red and then red and blue. These paintings will be reminiscent

of Warhol's Rorschach acrylic paintings because of their symmetry.

Color and Feelings

Color can be used to express your feelings. Warm colors like red, orange and yellow can be used to express anger or excitement while cool colors like blue, green gray and violet can express calmness and joy. I plan to use Dr. Seuss's book entitled *My Many Colored Days* to show my students this powerful dynamic (see Lesson Plan 2).

One way to see the effect that color can have on one's feelings is by painting color washes. Elizabeth Waters and Annie Harris describe this activity in their book, *Painting: A Young Artist's Guide* (20). The student begins by wetting small sheets of watercolor paper. Then he mixes a range of colors in tones of watercolor paints, creating color washes. Next, he uses a large brush to effectively sweep two of these washes across the paper all the way to the edges. The colors will blend together, forming interesting blurry images. These paintings are then hung for students to view and to explore what varying emotions they evoke.

To further explore this interesting dynamic between color and feelings, I plan to have my students view some paintings done by the Abstract Expressionist Franz Kline, who used large, broad, angular strokes and bold colors usually black on white (sometimes white on black) but also sometimes color in his artwork. Copies of some of his paintings can be found in the book by Irving Sandler entitled *Triumph of American Painting: A History of Abstract Expressionism*.

One of the distinctive techniques that Warhol and other Pop artists used in their artwork involved divorcing color from its traditional contexts. We see this exemplified in his "Two Colored Cows," 1980, where Warhol used acrylic and silverprint on canvas. Random divisions of a cow's head repeated four times are colored in pinks, blue, orange and yellow against a black background. According to Jan Greenberg and Sandra Johnson in their book entitled *The American Eye: Eleven Artists of the Twentieth Century*, Warhol's view of "the modern way to make art was to follow the path of American Industry--mass production, the repetition of the same image over and over again" (92). The unusual and bright colors of flowers in his silkscreen on canvas work entitled "Flowers," 1964, shows the playful way in which he so often used color to great effect.

Section Four

In this section I will describe in detail the four art projects that my students will be involved in and which will serve as the culminating activity for this unit with the end result being a display of their work on the walls outside our classroom. Each project uses a different medium to work with but all will imitate Andy Warhol's style.

First Project

The first project is detailed in Lesson Plan 1 of this unit where my students will be asked to gather name-brand packages that they are familiar with. Together we will examine how advertisers' presentation of products attracts the consumer and discuss what the most popular foods for the "child of today" are. For this art project, which is included in the book *Make It Pop!* by Joyce Raimondo (14-15), I will ask each student to choose one famous wrapping of a food that they like to eat or drink, examine the label and logo and then

begin to draw it with pencil on white paper. Further directions are given in the lesson plan itself.

Second Project

A second art project involves the student choosing a common object that can be broken into four parts (daisy, butterfly, car, etc.). With my help, he will make stencils of each of the four parts and then trace them on four different colors of construction paper (a great time to talk about complementary colors). After arranging the pieces in a mix-and-match way on four squares of different colored construction paper, the student will glue the pieces together and display them on a white paper divided into four equal sections, two on the top and two on the bottom.

Third Project

This project is perhaps the most ambitious of the projects we will do. It is detailed in a book called *Discovering Great Artists* by MaryAnn F. Kohl and Kim Solga (103) and is entitled 'Lots of Me!' Using a camera, I will take close-up pictures of each student and then use the enlargement option on the xerox machine to make six copies of the photo, each of which must fit on a 6" square of a 12" x 18" sheet of heavy paper. The student is then to use colored pencils and crayons to color each face differently. The copies may be positioned on the paper in various ways. The student then glues the six copies in place side-by-side on the large piece of paper, creating a checkerboard effect similar to Warhol's repeating image collage. During the course of my research I have discovered some other, more complicated versions of this project but suffice it to say that this one is appropriate for my young artists. Lesson Plan 3 describes how we would create a writing piece to accompany the self-portrait.

Fourth Project

This final project will use a subject dear to Andy Warhol's heart--the cat. Being quite familiar with my first-graders' nervousness in drawing anything freehand, I plan to use a step by step procedure as employed by Ed Emberley in his book *Ed Emberley's Big Green Drawing Book* to walk my students through the process of drawing a cat using a pencil and white paper. There are two drawings offered in his book. One is called "Prata Puss" (14-15) and the other "Cat A Log" (38-39). I will have them practice both and will also encourage my more adventurous drawers to try their own versions. Once completed, students will then outline the cat using a black marker and then use watercolor paints to fill in the entire cat. Unusual colors will be encouraged.

Lesson Plan 1

Objective: To turn a selected brand-name product or package into a work of art that imitates Warhol's style.

Materials: brand-name food products or the packages themselves, 8 ½ x 11 inch pieces of white paper, black roll paper, pencils, permanent black markers, watercolors and paintbrush.

Procedure:

1. Gather all of the brand-name packages and display them on a table where the students can walk around and identify them and read the labels.

2. Ask students to return to the circle on the carpet and ask: Which products did you recognize and read? Name some of your favorites.
3. Send students, one by one, back to the table to select one item to bring back to his/her desk where he/she is to examine it carefully for a few minutes, looking at the formation of the letters on the label, the logo used (if there is one) and the colors employed.
4. The teacher demonstrates (using a Campbell's Soup can) how to draw the outline large enough to fill the whole white sheet of paper. Students then make their drawings with the teacher circulating to give guidance.
5. The next step involves the teacher demonstrating how to draw in the label and the logo. Following this, she outlines the whole drawing using a permanent black marker. Once again the teacher circulates while students follow these steps.
6. After making three additional photocopies of the original for each child, the teacher will encourage the students to paint their four pictures (each one differently) using watercolor paints and will show the class some of Warhol's works of such repetition.
7. After they dry, these four copies will be displayed together for each student on a black background in one horizontal row.

Lesson Plan 2

Objective: To recognize how colors can express our varied moods or feelings.

Materials: My Many Colored Days by Dr. Seuss, large chart paper, large marker, feeling cubes, drawing paper, pencils and crayons.

Procedure:

1. The teacher begins by asking the students to help her list the many different feelings that we all have. She records these on large chart paper.
2. She then divides the students into small groups of four or five and hands them a feeling cube with the direction that each student is to roll the cube, read the feeling on the cube and then tell the group at time when he/she felt that way. The teacher will model the procedure first and have a few volunteers practice it in full view of the rest of the class. She will then circulate among the groups to give guidance.
3. The students will then gather back in the large group and share some of their observations about the experience. The teacher will posit the question: What if we could assign a color to each feeling that we felt? What would you choose? A discussion would then ensue.
4. The teacher would then introduce the Dr. Seuss book and ask the students to notice the colors used for each feeling expressed. She would then read the book aloud.
5. The teacher would ask each student to draw a picture of themselves at some event where they felt a

certain feeling. Following this, they would carefully choose the colors to use that express that feeling. Students would then share their finished drawing with others.

Lesson Plan 3

Objective: To write and orally present a response to the six-copied-self-portrait that you have created.

Materials: Large chart paper, marker, pencil, writing paper.

Procedure:

1. The teacher would begin by asking the students to help her list words that describe a person's traits (i.e., daring, funny, brave, anxious, etc.). She would then display this word bank for all to see and refer to.
2. She would then ask the students to carefully examine their completed self-portrait project and decide upon six different personal traits that are expressed in these pictures. To further explain the teacher could explain, "If these pictures of you could speak, what would they say?" Teacher would circulate to give assistance.
3. Students would use the very simply sentence starter: I am _____ and fill in one trait for each of the six sentence starters.
4. Students would then practice reading their sentences in preparation for their oral presentation to the class where they would stand by their artwork as they read their presentations.

Bibliography

Teacher Bibliography

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illustrates the primary techniques of artists from the 1900s onward. A very detailed analysis is given of Warhol's seminal work, Marilyn Diptych.

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section on the Pop Art phenomenon, highlighting the work of Warhol, Johns and Lichtenstein.

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Ridley, Pauline. *Art and Artists: Modern Art*. New York: Thomson Learning, 1995. This text is part of the Art and Artists series written for children. It highlights some of the works of artists of the modern art movement. It includes a section on Pop Art and The Sixties.

Sandler, Irving. *Triumph of American Painting: A History of Abstract Expressionism*. New York: Harper & Row, 1976. This comprehensive text is written by a well-known and distinguished chronicler of postwar American art.

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Student Bibliography

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Bolton, Linda. *Pop Art*. New York: Peter Bedrick Books, 2000. This book introduces students to the Pop Art movement and the historical context in which it occurred. It presents the leading Pop artists and includes some of their most notable works.

Cole, Alison. *Eyewitness Art: Color*. New York: DK Adult, 1993. This book, written for children, presents an overview of color through the use of engaging text and vivid photos and graphics. It also includes interesting historical information on color.

Court, Rob. *Color*. Chanhassen, Minnesota: The Child's World, 2003. Part of the Young Artist Basic series, this book offers a discussion of such aspects as warm and cool colors, primary and secondary colors and the influence of light and shadow on color.

Lines. Chanhassen, Minnesota: The Child's World, 2003. Part of the Young Artist Basic series, this book introduces students to various types of lines used by artists and uses real art samples to exemplify these concepts.

Texture. Chanhassen, Minnesota: The Child's World, 2003. Part of the Young Artist Basic series, this book shows how texture is created by using patterns, color and lines on different types of surfaces like stone, gold, fabric and canvas.

Demilly, Christian. Pop Art. New York: Prestel, 2007. This book with its engaging text and lively format introduces the young reader to the colorful world of Pop Art.

Dr. Seuss. My Many Colored Days. New York: Knopf Books for Young Readers, 1996. This enchanting picture book combines typical Seussian rhyme where colors are assigned to moods with the beautiful expressionist style illustrations created by Steve Johnson and Lou Fancher.

Emberley, Ed. Ed Emberley's Big Green Drawing Book. New York: L,B Kids, 2005. This book, written for children, offers simple step by step directions on how to draw both people and animals using lines and circles.

Hanson, Anders. Cool Painting: The Art of Creativity for Kids. Edina, Minnesota: ABDO Publishing Company, 2009. Written for children, this book explores the various media and techniques one can experiment with in creating cool art.

Stocks, Sue. First Arts and Crafts: Painting. New York: Thomson Learning, 1994. This book leads children through an exploration of painting and looks at such elements of art as color and texture. It includes samples of famous paintings that reflect each particular technique being presented.

The Metropolitan Museum of Art. Museum Shapes. New York: Little, Brown and Company, 2005. This book introduces children to the artist's use of shapes in paintings. Samples of artworks from the museum are presented and readers are asked to find the shapes within them.

Venezia, Mike. Andy Warhol. New York: Children's Press, 1996. The author presents a light-hearted yet accurate summary of Warhol's life for the young reader. His creative story line and his funny and detailed illustrations make this text a very engaging one for children.

Warhola, James. Uncle Andy's. New York: Puffin Books, 2003. This delightful picture book written by a nephew of Andy Warhol, tells the story of one of his family's regular fun-filled visits to Uncle Andy's home in New York City. Thorough engaging text and colorful illustrations the author expresses his fondness for his rather eccentric uncle who no doubt influenced his own artist talent.

Waters, Elizabeth and Annie Harris. Painting: A Young Artist's Guide. London: Dorling Kindersley Publishers LTD, 1998. This book invites the young student to experiment with the art of looking, seeing and painting as a way to learn how to paint. It offers clear step-by-step instructions on using a wide variety of painting techniques.

Ziefert, Harriet. Lunchtime for a Purple Snake. Boston: Houghton Mifflin Company, 2003. This is a charming picture book about a child's visit to her grandpa's art studio where she learns all about color and composition as they paint a picture together. This book serves as a wonderful introduction to painting for the young learner.

Websites

The Warhol: Resources & Lessons website (http://edu.warhol.org/20c_ppt.html).

Classroom Materials

Chart paper

Fine point black markers

Large black markers

Camera

Crayons

Watercolor paints

Tempera paints

Paint brushes

Colored construction paper

Heavy duty white paper for painting

Glue

Scissors

Colored pencils

@SH:Appendix A

Readers Theater Play

Andy Warhol, Prince of Pop Art

Characters:

Andy

John and Paul Warhola

Mom

Narrator 1

Narrator 2

Magazine Editor

Andy's Friend

Muriel

Curriculum Unit 09.02.01

Man on the Street

Scene 1 (in the family's kitchen)

Narrator: Andy Warhola grew up in a small apartment in Pittsburgh Pennsylvania, where his father, Ondrej and later too his mother, Julia worked hard to make ends meet. Andy was the youngest of three boys. Together they got into a lot of rough-and-tumble mischief, running around those tight quarters so their mom had to think of ways to occupy them with more quiet activities. Often she would gather them into the kitchen for regular drawing sessions.

Mom: Now boys--John, Paul and Andy--settle down! Come and sit down at this table with these crayons and paper. Whoever draws the best picture will get the prize!

Narrator 2: The prize was always the same--a Hershey's candy bar.

John: (whispers to his brother, Paul): Let's see if we can beat Andy this time. My mouth is just watering for a chocolate bar.

Narrator 1: During those drawing contests Andy always won. Even as a young boy he had a real talent for drawing. His second-grade teacher for one praised his skills calling him a good little artist. Interestingly, Andy's first dream was to become a tap dancer, not an artist.

Scene 2 (Andy's bedroom)

Narrator 2: When Andy was eight years old, he got an illness called rheumatic fever which caused him to feel shaky and to turn very pale. Because of this, he had to stay home and rest in bed for months on end.

Mom: Andy, do you feel? Could you turn the radio down a little? Would you like me to read you some more Dick Tracy comics?

Andy: Not right now, Mom. Thanks. I've just finished a page in my coloring book and now I'm going to read my movie star magazines.

(Later that afternoon)

Mom: Andy, what are you doing now? Shouldn't you be resting like the doctor said?

Andy: Aw, Mom. I'm okay. I'm writing a letter to the Shirley Temple fan club.

Narrator 2: Shirley Temple was a famous child movie star who sang and danced in many movies back then. She was very popular. Andy loved her.

Andy: Can I have a dime, Mom, to send along for her autographed picture? I want to add it to my collection.

Mom: Of course, little Andy, but after you finish your letter it will be time to eat. I've made your favorite meal--Campbell's Tomato Soup and a sandwich.

Andy: Yummy! Mom, you're the best!

(Scene 3 Andy's living room)

Narrator 1: Andy eventually got over his sickness. Many years passed. Even though his family was poor, his father, before his sudden death, was able to save up enough money to pay for two years of college for his talented son. Andy worked hard to get good grades and was soon ready to graduate from Art college. Andy always looked to his mother for advice.

Andy: Mom, what do you think I should do now?

Mom: Oh Andy, I think you will go off and do something that is great, and crazy and terrific!

Narrator 2: So Andy, who was very interested in fashion at that time, hopped on a train headed for New York City with his friend, Philip.

Narrator 1: Andy found New York City to be a magical place. Eager to find work, he went to his job interviews wearing a new white corduroy suit and carrying his artwork samples in a large paper bag. On his second day job hunting Andy got lucky.

Scene 4 (in an office)

Magazine editor: Hmmm. Mr. Warhola, I like your artwork. It's very original. But, to tell you the truth, all I need right now are drawings of shoes.

Andy: Oh, I can do that! Shoes are my favorite things to draw.

Magazine editor: Good. I'll need them by ten o'clock sharp tomorrow morning.

Andy: No problem! See you then.

Narrator 2: Andy worked all night and returned the next day with 50 drawings of shoes.

Magazine editor: Mr. Warhola, these are wonderful!

Narrator 1: Andy got the job with Glamour magazine as well as many jobs after that. From then on he made footwear one of the subjects of his art.

Scene 6 (on the streets of New York City)

Andy's friend: (Waves down Andy) Well, if it isn't my friend, Raggedy Andy or should I say Andy Paperbag! Where are you off to in those old sneakers? What happened to our corduroy suit and necktie that you used to wear?

Andy: I just came from another job interview. My old suit? It's gone now. I wore it so much that it turned yellow. And the necktie--I never did know how to tie it right. Don't you remember how I used to cut off the longer of the two ends to make it look even? I wanted a new look so now I dress very casually in a t-shirt, khakis and these beat-up sneakers. What do you think of my silver wig?

Andy's friend: Great, man. You look real cool. Hey, where are you headed now?

Andy: My mother's coming to live with me. I'm going to pick her up at the station.

Scene 7 (At Andy's apartment)

Mom: Oh, Andy, look how these mice run around your apartment. It's a very good thing that you have two cats, Hester and Sam. Come. Help me with my bags. Then I'm going to straighten this place up.

Narrator 2: Hester eventually had kittens and Andy named each one of them the same name--Sam. He later did a book of drawings about his 25 cats.

(Ten years later)

Scene 8 (Andy's studio)

Andy: Oh Muriel, I want to be a serious artist, not just a commercial artist. I need something new and different to paint. I'll pay you \$ 50 if you can give me a good idea.

Muriel: Andy, how about painting something that people see everyday like a can of soup, or a Coca Cola bottle. Hey, you like money so much. Why don't you paint money?

Andy: (smiling and rubbing his chin) Hmmm. I like those ideas (hands her the money).

(Next morning)

Andy: Mom, can you do me a favor? I want you to go buy 32 different cans of Campbell's soup for me. I'm going to start making portraits of them.

Mom: Ahh, Andy. How clever you are!

Scene 9 (in the art gallery)

Man-on-the street: (to Andy) Why do you paint cans of soup? They are so ordinary. Do you call that art?

Andy: Yes, I do. I paint things that I think are beautiful. We see these things everyday and never think much about them.

Narrator 1: Andy Warhol went on to paint other things he liked like movie stars, favorite toys and flowers. His special style and techniques in creating his artwork soon made him very famous. He came of the leading figures in the Pop Art Movement. Many people called him the Prince of Pop.

Appendix B

Meeting Connecticut Educational Standards

This unit correlates with the Connecticut Framework K-12 Curricular Goals and Standards for the Visual Arts.

Students will use different media, techniques and processes to communicate ideas, feelings, experiences and stories (Content Standard 1: Media). Students will select and use subject matter, symbols and ideas to communicate meaning (Content Standard 3: Content). Students will recognize that there are different responses to specific works of art (Content Standard 5: Analysis, Interpretation and Evaluation). Students will demonstrate understanding of how the visual arts are used in the world around us (Content Standard 6: Connections).

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